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CHANTE

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LA FRANCE QUI CHANTE



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LA FRANCE QUI CHANTE

AIRS ET PAROLES RECUEILLIS OU CHOISIS

PAR

H. E. MOORE B.A.

PROFESSEUR DE LANGUES MODERNES
ISLEWORTH COUNTY SCHOOL

ACCOMPAGNEMENTS DE

H. RODNEY BENNETT M.A.

"En France tout finit par des chansons."

BEAUMARCHAIS

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Tulsa, Oklahoma

D. C. HEATH & COMPANY
BOSTON NEW YORK CHICAGO

LA FRANCE QUI CHANTE

AVEC ET PAROLES RÉDIGÉES PAR CHIFFRE

PAR

H. E. MOORE B.A.

PROFESSEUR DE FRANÇAIS AU COLLEGE
DE LA VILLE DE NEW YORK

ADAPTÉ PAR

H. RODNEY BENNETT M.A.

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ABOUT THESE SONGS

THESE songs are some that have brought themselves to my notice on my many journeys to France during the last quarter of a century. I have endeavoured to trace them to their source, and find out all I could about them through publishers, at the Bibliothèque Nationale and at the British Museum; but they first attracted my attention in France by being sung to the accompaniment of joyous circumstances—I have had the good fortune to be present at many a French family festival where the old custom of singing at dessert still survives.

The outstanding virtue of these songs is their infectiousness. Most of them are not found in the usual collections—indeed, there are many which I cannot find in print at all; and there are other types, equally unknown to the wider public, such as the song of academic origin, the chant national, the comic song, etc., which I might have included, had I not been limited by considerations of space.

Some of the songs have been adapted, with affectionate consideration and as slightly as possible. The treatment of e and i in folksong departs from the academic rules; this has been indicated in the traditional manner by apostrophes.

These songs have proved acceptable in my own teaching, and I have sung them to students, teachers, and lovers of French in several countries. My teaching experience has satisfied me that song should be used in language work, replacing some or all of the usual recitations in the earlier stages. Melody helps memory. "Qui perd l'air, perd les paroles," runs an old saying. Songs can be tested individually quite as well as recitations, and both the greater decisiveness of sounds and their prolongation in song help phonetically. I teach songs phrase by phrase, by ear, and in the lowest stage, in phonetic script. It is a feature of this collection that its songs may be taken up from the very beginning of the French course, and a repertory of some five dozen may be aimed at. Song is a very welcome diversion amidst the trials of linguistic

discipline, and gives a sense of power that is precious. The songs can also be carried home and enjoyed in the family circle.

I have taken every care to respect authors' rights. I apologize in advance if in any instance I have failed to do so. For help given, or for permission to use material, I am indebted to : Messrs Garnier Frères, L. Grus & Cie, Louis Weill, of Paris ; Messrs G. Bonnaventure and L. Le Marchand, of Caen ; Mrs Oltramare-Carteret, of Geneva ; to my kinsfolk Mr Louis Podevin, Lycée de Lorient, Mr Albert Podevin, Paris, Mr Charles Podevin, Trésorerie Générale, Rouen, and especially to my wife (née Podevin).

My friend Mr Rodney Bennett, musical critic to the "Bookman," has created for me accompaniments that are distinctive, and admirably in harmony with the spirit of the songs. Pressure of space has kept him from giving the fuller treatment that three staves would have allowed.

H. E. MOORE

NOTE FOR ACCOMPANISTS

In the following pages, where the marks * or *..... occur, the pianist should omit the note or notes of the vocal line, to avoid overcrowding.

RODNEY BENNETT

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LA CHANSON FRANÇAISE AU GRAMOPHONE

Disques Pathé, Série Louis Weill, texte publié séparément :

No. W830. *Malbrouk s'en va-t-en guerre.*

W831. *La Légende de Saint Nicolas ; Frère Jacques ;
La Mère Michel.*

W832. *Au Clair de la lune ; Il était une Bergère.*

W833. *Verduron, verduronette ; Ah, vous dirai-je ?*

W834. *Les Trois Princesses ; Il pleut, il pleut, Bergère.*

BERCEUSES

Dors, mon petit Gars

Chanson d'Alsace

Poco lento

p 3 3 1. Dors, dors, mon p'tit gars, dors!

Con 2 Ped

molto legato

Les mou-tons paiss'nt dans le pré, Les a-gneaux der-

rièr' la haie. Dors mon pe-tit ang' do-ré.

D.C. 1 & 2. 3.

Dors, dors, mon p'tit gars, dors! *pp molto rit.*

2. Dors, dors, mon p'tit gars, dors!
 Au ciel s' promèn't les moutons.
 Les étoil's sont les agneaux,
 La lune est le p'tit berger.
 Dors, dors, mon p'tit gars, dors!

3. Dors, dors, mon p'tit gars, dors!
 Va-t'en petit chien tout noir!
 Va-t'en, garder les moutons,
 Et n'éveill' pas mon enfant!
 Dors, dors, mon p'tit gars, dors!

Le Petit Coco*

Con moto ma non troppo

mf sempre poco staccato 1. Il é - tait un' p'tit'poul' gris', Qu'al-lait

pon-dredans l'é - glis', Pon-dait un p'tit co - co, Que l'en -

Refrain *mp*
fant mangeait tout chaud. Tout chaud, tout chaud

pp Tout chaud, tout chaud *rit.* *D.C.*

2. Il était un' p'tit' poul' blanch',
Qu'allait pondre dans la grang',
Pondait un p'tit coco,
Que l'enfant mangeait tout chaud.

Refrain

3. Il était un' p'tit' poul' jaun',
Qu'allait pondre dans la geôl',
Pondait un p'tit coco,
Que l'enfant mangeait tout chaud.

Refrain

* Coco = œuf (langage de bébé)

Quand vient la Lune

Paroles:

ANTOINE CARTERET, GENÈVE.

Air recueilli en Normandie.

Tranquillo *p* Refrain

The musical score is written for piano and voice. It consists of four systems of music. The first system is the beginning of the refrain, marked 'Tranquillo' and 'p'. The second system continues the refrain with the instruction 'cresc.'. The third system is marked 'mf' and 'dim.'. The fourth system is marked 'p' and 'D.C.'. The lyrics are written below the notes.

Pe - tit en-fant dé - jà la bru - ne

Au - tour de la mai - son s'é - tend.

On doit dor - mir quand vient la lu - ne,

Pe - tit en - fant, pe - tit en - fant.

Petit enfant, dors sans alarmes,
Mais si quelque frayeur te prend,
Le bon Dieu séchera tes larmes,
Petit enfant. (bis)

Refrain

Si tu ne veux pas faire dodo

Andante ma non troppo

mf tranquillo

dim.

mp

Fais do - do, Co - las mon p'tit

p *mp*

frè - re, Fais do - do, T'au - ras du lo - lo.

mf

Maman est en - haut, Qui fait du gâ - teau Pa - pa est en

leggiere mf

Fais dodo = dors)
Lolo = lait) (langage de bébé)

Si tu neveux pas faire dodo

rit. e dim. *ten.* *p* *Tempo I^o*

has, Qui fait du cho-co-lat. Fais do-

rit. e dim. *p*

do, Co-las mon p'tit frè-re, Fais do-do, T'au-

poco rit. *mp più mosso*

ras du lo-lo. Si tu n'veux pas fai-re do-

poco rit. *mp più mosso*

molto cresc.

do, Le gros lou-loup va ve-nir te cro-quer!

molto cresc. *rit. a I^o tempo*

Si tu ne veux pas faire dodo

Fais do - do, Co - las mon p'tit frè - re,

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are 'Fais do - do, Co - las mon p'tit frè - re,'. The piano part consists of a simple harmonic accompaniment with a steady bass line.

Fais do - do, T'au - ras du lo - lo. Tu vas

The second system of the musical score. The vocal line continues with the lyrics 'Fais do - do, T'au - ras du lo - lo. Tu vas'. The piano accompaniment continues with the same harmonic structure.

mf faire un pe - tit, tout pe - tit, tout pe - tit, Tu vas

The third system of the musical score. The vocal line begins with a mezzo-forte (*mf*) dynamic. The lyrics are 'faire un pe - tit, tout pe - tit, tout pe - tit, Tu vas'. The piano accompaniment also starts with a mezzo-forte (*mf*) dynamic.

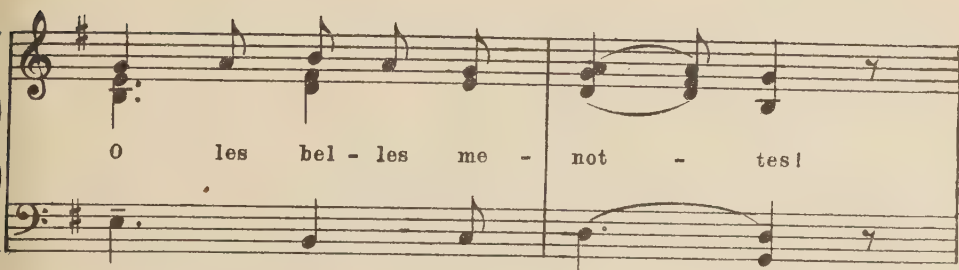
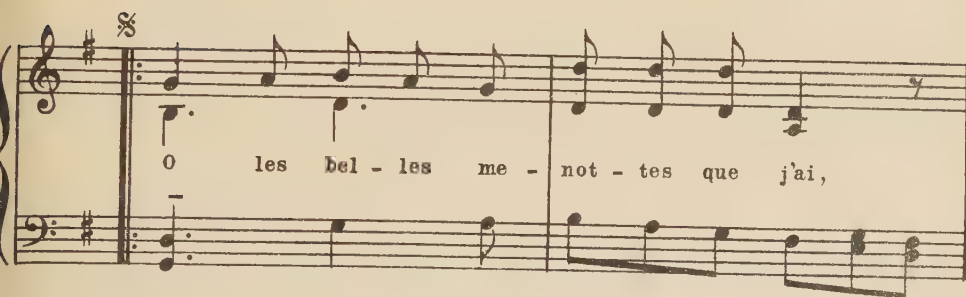
dim. e molto rall. faire un pe - tit, tout pe - tit do - do. *pp*

The fourth system of the musical score. The vocal line concludes with the lyrics 'faire un pe - tit, tout pe - tit do - do.' and a decrescendo (*dim.*) and rallentando (*molto rall.*) marking. The piano accompaniment also follows this marking and ends with a pianissimo (*pp*) dynamic.

CHANSONS DES TOUT PETITS
ENFANTS

Les belles Menottes*

Poco andante



* menottes = petites mains (langage des b  b  s.)

Dans cette chanson, on montre les mains et on les tourne.

Les belles menottes

First system of musical notation. The treble clef has a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and quarter notes. The bass clef provides a simple harmonic accompaniment. The lyrics are: "O les bel - les me - not - tes que j'ai,"

Second system of musical notation. The melody continues with a half note and a quarter note. The lyrics are: "O les bel - les me - not - tes! Me -"

Third system of musical notation. The melody continues with a half note and a quarter note. The lyrics are: "nott's de ma - man, Me - nott's de pa - pa."

Fourth system of musical notation. The treble clef has a *rit.* (ritardando) marking above the first measure. The melody concludes with a half note and a quarter note. The lyrics are: "O les bel - les me - not - tes". The system ends with a double bar line and repeat dots. The word *Fine.* is written at the end of the system. The bass clef also concludes with a double bar line and repeat dots.

Les voilà parties

Leggiero

Les voi - là par - ti's! Les voi - là par - ti's!

The first system of music is in G major (one sharp) and 6/8 time. It consists of two measures. The melody in the treble clef features eighth and sixteenth notes, with asterisks marking the first notes of the phrases 'voi - là' and 'voi - là'. The bass line provides a simple accompaniment with dotted half notes and eighth notes.

Les hi - ron - del - les! Les

The second system continues the melody and accompaniment. The treble clef melody has a repeat sign at the end of the first measure. The lyrics 'hi - ron - del - les!' are spread across the two measures.

voi - là par - ti's! Les voi - là par - ti's _____!

The third system continues the melody and accompaniment. The treble clef melody has asterisks marking the first notes of the phrases 'voi - là' and 'voi - là'. The lyrics 'par - ti's' are followed by a long line indicating a sustained note.

A - vec tous leurs pe - tits _____!

The fourth system concludes the piece. The treble clef melody features a final chord with a long line indicating a sustained note. The lyrics 'A - vec tous leurs pe - tits' are followed by a long line indicating a sustained note.

* Voir note pour l'accompagnateur, à la préface.

Chaque fois qu'on chante « Les voilà parties » on fait partir en l'air les doigts, comme si c'étaient de petits oiseaux, en ouvrant brusquement les poings fermés.

Croquemitaine

Allegretto

f

ten.

misterioso

Con - nais - sez - vous ——— Cro - que - mi -
 Con - nais - sez - vous ——— Cro - que - mi -

p misterioso

tain'? Mi - ton, mi - ton, mi - ton, mi -
 tain'? Mi - ton, mi - ton, mi - ton, mi -

simile

Croquemitaine

tain? Cro-que-mi-tain, O mes a-mis, Est la ter-
tain? Des doigts cro-chus, Des gros-ses dents, Et un gros

sf *p*

8—

Refrain

reur de tout pays Con-nais-sez-vous Cro-que-mi-
sac pour les mé-chants.

tain? Mi-ton, mi-ton, mi-tai - ne.

sf *p* *Fine.* *f*

D.S. *D.S.*

Monsieur le Curé

Chanson pour faire sauter un enfant sur le genou.

Scherzando

The first system of the musical score is in 6/8 time and B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody starts with a half note B-flat, followed by quarter notes G, A, B-flat, and C. The bass line consists of a half note B-flat and a half note G. The system concludes with a melodic phrase in the right hand and a bass line in the left hand, marked with a *rit.* (ritardando) hairpin.

The second system of the musical score continues the piano introduction. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note B-flat, followed by quarter notes G, A, B-flat, and C. The bass line consists of a half note B-flat and a half note G. The system concludes with a melodic phrase in the right hand and a bass line in the left hand, marked with a *mf* (mezzo-forte) hairpin.

The third system of the musical score continues the piano introduction. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note B-flat, followed by quarter notes G, A, B-flat, and C. The bass line consists of a half note B-flat and a half note G. The system concludes with a melodic phrase in the right hand and a bass line in the left hand, marked with a *mf* (mezzo-forte) hairpin.

Monsieur le Curé

p *cresc. poco a poco*

me ma-ri-er, Car je sens que dans mon cœur l'a-

cresc. poco a poco

ff

mour il trot-te comm' les rats dans mon gre-nier.

D. S. ad lib.

m.g.
pp

ppp

D. S. ad lib.

La Poule de Maturine

f largamente *a tempo* *leggiere*

Ma - tu - rine a - vait un'poul',

p staccato

U - ne poule au plu - mag' blanc, Gras - se ron - de comme un' boul',

cresc. *p* *f*

Qu'elle ai - mait conun' son en - fant. Co - co - co - co la pou - let - te,

p *fff* *f largamente*

Co - co - co - co gras - souil - let - te, Co - que - ri - co.

La Soupe aux choux

Vivace

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It begins with a series of eighth and sixteenth notes, some beamed together, and includes a slur over a group of notes. The lower staff is in bass clef and contains a continuous line of eighth notes. A dynamic marking *dim.* (diminuendo) is placed above the lower staff towards the end of the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains the lyrics "La soupe aux choux Se fait dans la mar-". The lower staff is in bass clef and contains the lyrics "mi - te,". A dynamic marking *mf* (mezzo-forte) is placed above the upper staff. The system ends with a repeat sign.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains the lyrics "mi - te, Dans la mar-mit' Se fait la soupe aux choux." The lower staff is in bass clef and contains the lyrics "mi - te,". The system ends with a repeat sign and a *Fine.* marking.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains the lyrics "La ' soupe aux choux Se fait dans la mar - mi - te,". The lower staff is in bass clef and contains the lyrics "La ' soupe aux choux Se fait dans la mar - mi - te,". Dynamic markings *p cresc.* (piano crescendo) and *f* (forte) are present above the upper staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains the lyrics "Dans la mar-mit' Se fait la soupe aux choux." The lower staff is in bass clef and contains the lyrics "Dans la mar-mit' Se fait la soupe aux choux." The system ends with a repeat sign and a *D.S.* (Da Capo) marking.

Les Lapins dans la Lune

Parodie populaire de: Au clair de la lune.

Allegretto.

The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature 'C'. It contains two measures of whole rests. The middle and bottom staves are grouped by a brace and contain piano accompaniment. The middle staff has a treble clef and the bottom staff has a bass clef. Both have a key signature of three sharps and a common time signature. The middle staff begins with a piano (*p*) dynamic, followed by a crescendo to mezzo-forte (*mf*) over two measures. The bottom staff provides harmonic support with chords and moving lines.

The second system of musical notation continues the piece. The top staff, in treble clef with a key signature of three sharps and common time, contains the vocal melody. The lyrics 'J'ai vu dans la lu - ne' are written below the notes. The middle and bottom staves continue the piano accompaniment. The middle staff begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*mp*) dynamic. The bottom staff continues with chords and moving lines.

The third system of musical notation continues the piece. The top staff, in treble clef with a key signature of three sharps and common time, contains the vocal melody. The lyrics 'Trois pe - tits la - pins,' are written below the notes. The middle and bottom staves continue the piano accompaniment. The middle staff begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The bottom staff continues with chords and moving lines.

Les Lapins dans la Lune

Qui man - geaient des pru - nes

mp

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics 'Qui man - geaient des pru - nes'. The bottom staff is a piano accompaniment in treble and bass clefs, also in two sharps. It features a melody in the right hand and chords in the left hand. The dynamic marking *mp* (mezzo-piano) is placed at the beginning of the piano part.

comme des p'tits co - quins,

mf *pp*

This system contains the next two staves. The vocal line continues with the lyrics 'comme des p'tits co - quins,'. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand. The dynamic marking *mf* (mezzo-forte) is placed at the beginning of the piano part, and *pp* (pianissimo) is placed later in the system.

largamente

La pipe à la bou - che,

largamente

This system contains the final two staves. The vocal line begins with the tempo marking *largamente* (ad libitum) and the lyrics 'La pipe à la bou - che,'. The piano accompaniment also begins with the tempo marking *largamente*. The music is characterized by wide intervals and a slow, spacious feel.

Les Lapins dans la Lune

poco rit. *a tempo*

Le verre à la main, En di - sant, «Ma -

poco rit. *a tempo* *a tempo*

da - me, ver - sez - moi du

rit.

vin Jus - qu'à d'main ma - tin.»

f rit. *pp* *a tempo*

CHANSONS POUR COMPTER

Un Éléphant

Alla marcia

First system of the musical score. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Alla marcia'. The first measure is marked with a piano (*p*) dynamic and a hairpin crescendo. The second measure is marked with a forte (*f*) dynamic and a hairpin decrescendo. The bass line consists of quarter notes: F#2, G#2, A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, 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Les Pompiers

Pomposo

ff *pp*

sf

1. Quand un pom-pier ren - contre un autr'pom-pier, Ça fait

p

D.S. ad lib.

deux pom-piers, Ça fait deux pom-piers.

2. Quand deux pompiers
Rencontrent un autr' pompier,
Ça fait trois pompiers. (*bis*)

3. Quand trois pompiers. *etc. ad lib.*

Coin! Coin!

Alla marcia

f *ff* *mf* 1. Un ca -

nard, qui dé - ploy - ait ses ail's, Di -

sait à ses ca - nes fi - dèl's, Il di -

Coin! Coin!

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then returns to forte (*f*). The lyrics are: "sait: «Coin, coin, coin!» Ré-pé - tez: «Coin, coin, coin!»". The bass line provides harmonic support with chords and single notes.

Second system of the musical score. The melody in the treble clef is marked *mp legato*. The lyrics are: "«Quand donc fi - ni - ront nos mal-heurs?". The bass line continues with a steady accompaniment.

Third system of the musical score. The melody in the treble clef starts with a forte (*f*) dynamic, then transitions to *D.C. ad lib.* (Da Capo ad libitum), and ends with a fortissimo (*ff*) dynamic. The lyrics are: "Coin, coin, coin, coin!,,". The system concludes with the word *Fine.* The bass line features a rhythmic pattern of eighth and sixteenth notes.

2. Deux canards qui déployaient leurs ail's,
Disaient à leurs canes fidèl's: etc.

3. Trois canards etc. *ad lib.*

JEUX

Loup y es-tu ?

Poco lento

First system of the musical score. The key signature has one sharp (F#). The tempo is *Poco lento*. The first staff is a treble clef with a melody of eighth and quarter notes. The second staff is a bass clef with a simple harmonic accompaniment of eighth notes. The lyrics are: "Prom'nons-nous dans le bois,". The dynamic marking *mf* is placed above the first staff.

Second system of the musical score. The melody continues in the treble staff, and the bass staff continues with the accompaniment. The lyrics are: "Tan - dis que le loup n'y est pas. Prom'nons-nous dans le bois,". A small note with a dot is present at the end of the bass staff.

Third system of the musical score. The melody continues in the treble staff, and the bass staff continues with the accompaniment. The lyrics are: "Tan - dis que le loup n'y est pas". To the right of the staff, there is a bracketed section for the children's response: "Enfants 'Loup y es-tu ? (parlé) Entends-tu ?' Le loup D.C. > Fine." Below this, in a separate box, is the wolf's response: "(parlé) 'Je mets mon chapeau.' Oui!".

Le loup répond, en parlant, après chaque couplet: "Je mets mon chapeau;" "Je mets mes chaussures," etc. Enfin, il dit très fort: "Oui," en se précipitant sur les chanteurs. Celui qui est attrapé par le loup devient le nouveau loup.

La Mère Boiteuse

Andantino

mf

Les Enfants *f*

« Où vas - tu la mēr' Eoi - teu - se, »

L'enfant qui joue la mère Boiteuse marche, en boitant, dans le sens opposé de celui de la ronde. Les enfants de la ronde sont nommés les uns après les autres, comme dans les couplets 5 à 8. A mesure que chaque enfant se trouve nommée, elle quitte la ronde et suit la mère Boiteuse. La dernière, « le restant du pot, » est la nouvelle mère Boiteuse.

La Mère Boiteuse

mil - le fois, mil - le fois ?

This system consists of two measures of music. The first measure contains the lyrics 'mil - le fois,' and the second measure contains 'mil - le fois ?'. The melody is written in a treble clef with a key signature of one flat (B-flat). The accompaniment is in a bass clef. The music is in 4/4 time.

Où vas - tu la mèr' Boi - teu - se,

This system consists of two measures of music. The first measure contains the lyrics 'Où vas - tu la' and the second measure contains 'mèr' Boi - teu - se,'. The melody is written in a treble clef with a key signature of one flat (B-flat). The accompaniment is in a bass clef. The music is in 4/4 time.

mil - le fois par mois ? »

This system consists of two measures of music. The first measure contains the lyrics 'mil - le fois' and the second measure contains 'par mois ? »'. The melody is written in a treble clef with a key signature of one flat (B-flat). The accompaniment is in a bass clef. The music is in 4/4 time.

La Mère Boiteuse

jusqu'an 4^e couplet:-

La Mère Boiteuse.

2. Enfants Pourquoi faire au bois céleste,
Mille fois, mille fois ?
Pourquoi faire au bois céleste,
Mille fois par mois ?
- Mère B. J'veais cueillir la violette etc.
3. Enfants Pourquoi faire cett'violettes ?
- Mère B. Pour donner à mes fillettes.
4. Enfants Où sont donc vos petit's filles ?
- Mère B. Ell's s'amus'nt dans la chambrette.
5. Enfants Montrez-nous la plus gentille. (La mère B. la montre)
- 6,7,8 etc. „ Montrez-nous la plus vilaine, méchante, bavarde, etc.
- Pour finir:- „ Montrez-nous l'restant du pot.

CHANSONNETTES

Bonhomme, savez - vous jouer?

Rengaine normande

mf Allegretto

Bon - hom - me,

The first system of music is in 6/8 time, marked *mf Allegretto*. It consists of two measures. The first measure has a treble clef with a key signature of one flat (B-flat) and a bass clef with a key signature of one flat (B-flat). The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. The second measure has a treble clef with a key signature of one flat (B-flat) and a bass clef with a key signature of one flat (B-flat). The melody in the treble clef starts with a quarter note D5, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The bass line starts with a quarter note C3, followed by a quarter note B2, a quarter note A2, and a quarter note G2. The system ends with a double bar line and a repeat sign.

sa - vez - vous jou - er? Bon - hom - me, sa - vez - vous jou -

The second system of music is in 6/8 time. It consists of two measures. The first measure has a treble clef with a key signature of one flat (B-flat) and a bass clef with a key signature of one flat (B-flat). The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. The second measure has a treble clef with a key signature of one flat (B-flat) and a bass clef with a key signature of one flat (B-flat). The melody in the treble clef starts with a quarter note D5, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The bass line starts with a quarter note C3, followed by a quarter note B2, a quarter note A2, and a quarter note G2. The system ends with a double bar line and a repeat sign.

mp

er? — Sa - vez - vous jouer de la cla - ri - nett'?

The third system of music is in 6/8 time, marked *mp*. It consists of two measures. The first measure has a treble clef with a key signature of one flat (B-flat) and a bass clef with a key signature of one flat (B-flat). The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. The second measure has a treble clef with a key signature of one flat (B-flat) and a bass clef with a key signature of one flat (B-flat). The melody in the treble clef starts with a quarter note D5, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The bass line starts with a quarter note C3, followed by a quarter note B2, a quarter note A2, and a quarter note G2. The system ends with a double bar line and a repeat sign.

Sa - vez - vous jouer de la cla - ri - na?

The fourth system of music is in 6/8 time. It consists of two measures. The first measure has a treble clef with a key signature of one flat (B-flat) and a bass clef with a key signature of one flat (B-flat). The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. The second measure has a treble clef with a key signature of one flat (B-flat) and a bass clef with a key signature of one flat (B-flat). The melody in the treble clef starts with a quarter note D5, followed by a quarter note C5, a quarter note B4, and a quarter note A4. The bass line starts with a quarter note C3, followed by a quarter note B2, a quarter note A2, and a quarter note G2. The system ends with a double bar line and a repeat sign.

En chantant chaque couplet nouveau, on redit tous les noms des instruments déjà nommés, comme au 2^e couplet, en répétant le passage marqué entre les deux ♢. On peut faire mine de jouer de l'instrument nommé.

Bonhomme, savez-vous jouer ?

cresc. *f* *dim.*

Et cla-cla-cla de la cla-ri-nett', Et cla-cla-cla de la

f Refrain. *mf*

cla-ri-na? Bon-hom-me, bon-hom-me, tu

f

n'es pas maitr' dans ta mai-son Quand nous y som-

p *D.S.*

mes

2. Bonhomme, savez-vous jouer,
Bonhomme, savez-vous jouer,
Savez-vous jouer de la trombonett;
Savez-vous jouer de la trombona?
Et trom,trom,trom,de la trombonett',
Et trom,trom,trom,de la trombona,
Et cla,cla,cla,de la clarinet',
Et cla,cla,cla,de la clarina.

Refrain

3. Cymbalette

4. Castagnette *etc.*

Je te l'avais bien dit

Poco allegro

«Je te-le-le a -

The first system of the musical score is in G major (one sharp) and 3/4 time. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The tempo is marked 'Poco allegro'. The first measure of the treble staff contains a quarter note G, followed by eighth notes A-B, A-B, and a quarter note G. The bass staff has a half rest in the first measure, followed by eighth notes G-A, G-A, and a quarter note G. The system ends with a repeat sign and a double bar line.

vais-lais-lais bien dit-lit-lit, que tu-lu-lu se-raislais-lais bien-tôt-lôt-lôt ma

The second system continues the melody. The treble staff has a half rest in the first measure, followed by eighth notes G-A, G-A, and a quarter note G. The bass staff has a half rest in the first measure, followed by eighth notes G-A, G-A, and a quarter note G. The system ends with a repeat sign and a double bar line.

fem - - me.» «Je te-le-le a - vais-lais-lais bien dit-lit-lit, que

The third system continues the melody. The treble staff has a half rest in the first measure, followed by eighth notes G-A, G-A, and a quarter note G. The bass staff has a half rest in the first measure, followed by eighth notes G-A, G-A, and a quarter note G. The system ends with a repeat sign and a double bar line.

tu-lu-lu se-raislais-lais bien-tôt-lôt-lôt mon ma - ri.» «Je ri.»

The fourth system continues the melody. The treble staff has a half rest in the first measure, followed by eighth notes G-A, G-A, and a quarter note G. The bass staff has a half rest in the first measure, followed by eighth notes G-A, G-A, and a quarter note G. The system ends with a repeat sign and a double bar line.

La 2^e fois, plus vite, pour rire.

Le Carillon de Dunkerque

Commodo

mf Le père, le fils, le

gen - dre, Sont trois do-dus en - sem - ble, La mèr', la fill', la bru — sont

cresc. tout's do - du's. Le père, le fils, le gen - dre, Sont trois do-dus en -

Fine.

sem - ble, La mèr', la fill', la bru sont tout's do - du's, Le

D.S.

Mardi Gras est mort

Tristamente

mp

Mar-di Gras est mort.

Sa femme en hé-ri-te,

D'un'cuil-lère à pot,

Et d'un' vieill' mar-mi-te.

Mardi Gras est mort

f *pp* *mf*

Cri-ez haut! Cri-ez bas! Mar-di Gras n'en-ten-dra pas.

f *pp* *p* *poco rit.* *Fine.*

Cri-ez haut! Cri-ez bas! Mar-di Gras n'en-ten-dra pas.

p solenne

Mar-di Gras est en-ter-ré Dans l'jardin d'Monsieur l'Cu-ré. Le

PI? Tempo *ritenuto molto e dim.* *D.S.*

pe-tit chat a miau-lé d'ssus, Mais Mar-di Gras n'en-ten-dra plus.

Scélérat! C'est les rats!

CALEMBOUR.

Marcato

Scé - lé - rat! c'est les rats!

The first system of the musical score is written for piano. It features a treble and bass staff. The treble staff begins with a forte (f) dynamic marking. The melody is in a minor key, indicated by one flat in the key signature. The lyrics 'Scé - lé - rat! c'est les rats!' are written below the treble staff. The bass staff provides a simple harmonic accompaniment.

C'est les rats qui font que vous ne dor - mez guè - re!

The second system continues the musical piece. The melody in the treble staff is more active, with eighth notes. The lyrics 'C'est les rats qui font que vous ne dor - mez guè - re!' are written below the treble staff. The bass staff continues with the accompaniment.

C'est les rats qui font que vous ne dor - mez pas!

D.C. ad lib.

The third system concludes the piece. The melody in the treble staff ends with a double bar line. The lyrics 'C'est les rats qui font que vous ne dor - mez pas!' are written below the treble staff. The bass staff continues with the accompaniment. The instruction 'D.C. ad lib.' is written above the final measure of the treble staff.

Au Cabaret

Chanson recueillie sur le répertoire d'un perrôquet

Andante assai

Piano introduction in G major, 6/8 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The tempo is marked *Andante assai* and the dynamics are *mf*.

First system of the song. The melody is in G major, 6/8 time. The lyrics are: "Quand je bois du vin clair-ret, Tout tour - ne, Tout".

Second system of the song. The melody is in G major, 6/8 time. The lyrics are: "tour - ne. Quand je bois du vin clair-ret, Tout".

Third system of the song. The melody is in G major, 6/8 time. The lyrics are: "tourne au ca - ba - ret. 1. ret. 2. ret. D.S. 2.". The system includes a first ending and a second ending, both marked "D.S. 2.".

Bonjour, Ma'm'selle Agathe

♩ Refrain.

«Bon - jour,
Vous a -

Fine.

Ma'm'selle A - ga - the, Com - ment vous por - tez - vous ?
vez l'air ma - la - de, Di - tes - moi, qu'a - vez - vous ? »

mp

1 « Je n'ai pas vu mon a - mi ce ma - tin, Ce qui me cau - se de la pei - ne;

D.S.

Je n'ai pas vu mon a - mi ce ma - tin, Ce qui me cau - se du cha - grin.»

2. C'est que j'ai mal à la tête ce matin,
Ce qui me cause de la peine,
C'est que j'ai mal à la tête ce matin,
Ce qui me cause du chagrin.

Refrain.

3. C'est que j'ai mal à la gorge etc.

4. C'est que j'ai bien mal au pied etc. *ad lib.*

Le Bourdon et la Clochette

Solenne *p leggiero*

f

1. Le bour-don dit à la clo-chet-te

2. «Tais-toi donc, mé-chan-te son-net-te! 3. Boum! Bon!

pp staccato

Boum! Bon! 4. La clo-chet-te lui ré-pond, «Din! Don! Din! Don! Din! Don!»

The musical score is written for piano and voice. It consists of four systems of music. The first system is marked 'Solenne' and 'p leggiero'. The second system begins with the lyrics '1. Le bour-don dit à la clo-chet-te'. The third system continues with '2. «Tais-toi donc, mé-chan-te son-net-te! 3. Boum! Bon!'. The fourth system is marked 'pp staccato' and contains the lyrics 'Boum! Bon! 4. La clo-chet-te lui ré-pond, «Din! Don! Din! Don! Din! Don!»'. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

Peut se chanter aussi comme ronde, sans accompagnement, comme l'indiquent les chiffres.

Quand je serai grand

Paroles de G. MONOD (adaptées)

Air de L. LE MARCHAND, arrangé par Rodney Bennett.

Tiré de: "Chants pour les Écoles"; Le Marchand et Dubreuil; G. Bonnaventure, Caen.

The first system of the musical score is in 2/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment starts with a half note G3, a half note F3, and a half note E3. The word *leggiero.* is written above the first measure of the piano part.

The second system of the musical score continues the melody. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment consists of a half note G3, a half note F3, and a half note E3. The lyrics "1. Quand je se - rai grand, j'au - rai des mous - ta - ches," are written below the vocal line.

The third system of the musical score continues the melody. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment consists of a half note G3, a half note F3, and a half note E3. The lyrics "Un cha-peau de soie, un bel ha - bit noir." are written below the vocal line. A fermata is placed over the final measure of the piano part.

Quand je serai grand

J'au - rai des che - vaux, des mou - tons, des

The first system of the musical score. It features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "J'au - rai des che - vaux, des mou - tons, des". Below the vocal line is a piano accompaniment consisting of a right-hand part in a treble clef and a left-hand part in a bass clef. The piano part provides a harmonic foundation with chords and moving lines.

va - ches. J'au - rai de l'ar - gent tout plein

The second system of the musical score. The vocal line continues with the lyrics "va - ches. J'au - rai de l'ar - gent tout plein". The piano accompaniment continues with the same instrumental texture, supporting the vocal melody.

mon ti - roir. Je pour - rai man -

The third system of the musical score. The vocal line concludes the phrase with "mon ti - roir. Je pour - rai man -". The piano accompaniment provides the final harmonic support for this section.

Quand je serai grand

ger ce que je pré - fè - re,

The first system of the musical score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal melody on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics 'ger ce que je pré - fè - re,' are written below the vocal staff. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Par du cho - co - lat rem - pla - cer mon lait,

The second system continues the melody and accompaniment. The lyrics 'Par du cho - co - lat rem - pla - cer mon lait,' are written below the vocal staff. The musical notation remains consistent with the first system, showing the vocal line and piano accompaniment.

Me cou - cher très tard, en - fin tou - jours fai - re,

The third system concludes the piece. The lyrics 'Me cou - cher très tard, en - fin tou - jours fai - re,' are written below the vocal staff. The musical notation shows the final notes of the vocal melody and the piano accompaniment.

Quand je serai grand

Sans ê - tre gron - dé, tout ce qui me plaît,

The first system of the musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are 'Sans être gron-dé, tout ce qui me plaît,'. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand piano part features a melody with eighth and sixteenth notes, while the left-hand part provides a simple harmonic accompaniment with eighth notes.

Sans ê - tre gron - dé, tout ce qui me plaît.

The second system of the musical score continues the melody and accompaniment from the first system. It maintains the same key signature and instrumentation. The voice part concludes the phrase 'tout ce qui me plaît.' with a final note. The piano accompaniment also concludes with a final chord in the right hand and a sustained note in the left hand.

2. Quand tu seras grand, mon petit prophète,
Quand tu seras grand, mon doux premier né,
Tu verras le monde ainsi qu'une fête,
Tout joyeux d'abord, souriant et gai.
Mais bientôt, mon fils, alors que la vie
Deviens plus lourde et s'appesantit,
Tu diras tout bas, soupirant d'envie:
"Ah le temps heureux où j'étais petit!" (bis)

CHANSONS POPULAIRES

Pingo les Noix

Chanson Lyonnaise

Allegretto leggiero.

mf Der-rièr'chez nous il ya un bois. Pin-gui, pin-

go, pin-go les noix. Deux liè-vres sont de-dans le bois. Bi-be-lin, bi-be-

cresc. *rit.* *a tempo* lo, po-po la gué-na-go. Pin-gui pin-go, pin-go la gué-na-

rit. *1. 2. a tempo D.S.* *3. p rit.* go, Pin-go les noix. noix.

2. Pour les chasser je vais au bois.
Pingui, pingo, pingo les noix.
Ils sont partis en tapinois.
Bibelin, bibelo, popo la guénago,
Pingui, pingo, pingo la guénago,
Pingo les noix.
3. Ne courez jamais dans le bois,
Pingui, pingo, pingo les noix,
Après deux lièvres à la fois.(etc)

Malbrouk dans une Bouteille

Parodie populaire

The first system of musical notation is for a piano introduction. It consists of two staves, treble and bass, in the key of D major (two sharps) and 4/8 time. The melody in the treble staff begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

The second system of musical notation includes the vocal melody and piano accompaniment. The treble staff has a forte (*f*) dynamic marking. The lyrics are: "Mal - brouk s'en va - t-en guerr' dans un' bou - teil -". The melody is composed of eighth and sixteenth notes. The bass staff continues the piano accompaniment.

The third system of musical notation continues the vocal melody and piano accompaniment. The lyrics are: "le, Mal-brouk s'en va - t-en guerr' dans un' bou - teil -". The melody in the treble staff uses eighth and sixteenth notes. The bass staff provides the piano accompaniment.

The fourth system of musical notation continues the vocal melody and piano accompaniment. The treble staff has a mezzo-forte (*mf*) dynamic marking. The lyrics are: "le, Il re-vien-dra à Pâqu's dans un pa - nier, dans un pa -". The melody in the treble staff uses eighth and sixteenth notes. The bass staff provides the piano accompaniment.

Malbrouk dans une Bouteille

nier. Il re-vien-dra a Pâqu's dans un pa - nier per -

p Refrain. *f*

cé. Sur l'air du tra - la - la - la, Sur l'air du tra - la - la -

la, Sur l'air du tra - dé - ri - dé - ra, Tra-la - la.

D.C.
Fine.

2 Il reviendra à Pâques, dans une bouteille. (*bis*)
Ou à la Trinité, dans un panier, dans un panier,
Ou à la Trinité, dans un panier percé.

Refrain.

3 La Trinité se passe, (*etc.*)
Malbrouk ne revient pas, (*etc.*)

5 Elle aperçoit son pag', (*etc.*)
Tout de noir habillé, (*etc.*)

4 Madame à sa tour mont' (*etc.*)
Si haut qu'ell' peut monter, (*etc.*)

6 Monsieur d' Malbrouk est mort, (*etc.*)
Est mort et enterré, (*etc.*)

En revenant de Versailles

Poco andante

1. En re - ve - nant de Ver - sail - les,

En pas - sant de - vant Saint - Cloud, J'ai trou - vé un p'tit bon - hom - me,

Refrain

Por - tant sa femme à son cou: «J'ai as - sez de ma fem - me, L'a - ché -

D.C.

te - rez - vous? L'a - ché - te - rez - vous? »

2. Je lui ai dit: «P'tit bonhomme,
«Qu'avez-vous à votre cou?»
«Je porte ma femme à vendre,
«Monsieur l'achèteriez-vous?»

Refrain

3. «Je porte ma femme à vendre,
«Monsieur l'achèteriez-vous?»
«Elle m'a coûté cinq cents livres,
«Vous la donn'rai pour cinq sous!»

Refrain

Verduron, verduronette

Chanson du Nivernais

Disque Pathé N° W833

Vivace leggiero



1. Quand



Verduron verduronette

ti - te Ca - mu - zon — On l'en - voy - ait aux

lan - des, Cueil - lir — du cress-

son — Refrain Ver - du - ron,

ver - du - ro - net - te, Ver - du - ron, ver - du - ro - net - te,

Verduron verduronette



2. La fontaine était creuse,
Elle est tombée au fond,
N'était pas bien heureuse,
Passèr'nt trois compagnons.
Refrain

3. «Que fait's-vous là, la belle?
Pêchez-vous du poisson?»
«Hélas, non,» leur dit-elle,
«Je suis tombée au fond.»
Refrain

4. «Que donn'rez-vous, bergère?
Nous vous retirerons.»
«Remontez-moi sur terre,
Après ça nous verrons.»
Refrain

5. Quand fut sur la margelle,
Chanta une chanson.
Ce n'est pas ça, la belle,
Que nous vous demandons.»
Refrain

6. «C'est votre cœur en gage,
Palsambleu nous l'aurons!»
«De mes amours,» dit-elle,
«Nous vous en fricass'rons.»
Refrain

7. «Dans une poêle à crêpes,
Qui n'aura pas de fond.
En revenant de foire,
Songez à ma chanson.»
Refrain

La Fillette aux Chansons

Con moto ma non troppo

mf *grazioso* 1. Il
2. Dès

est dans le vil - la - ge Un' en - fant à l'œil
que l'oi seau s'é - veil - le, Jean - ne suit les gla -

noir, C'est Jeanne au frais vi - sa - ge, Chan -
neurs, Cueil - lant dans sa cor - beil - le Les

Refrain
tant ma - tin et soir. } Elle est ri-euse et
é - pis et les fleurs. } bel - le, Et

La Fillette aux Chansons

First system of musical notation. The treble clef has a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "dans les en - vi - rons, Tout le mon-de l'ap - pel - le «La

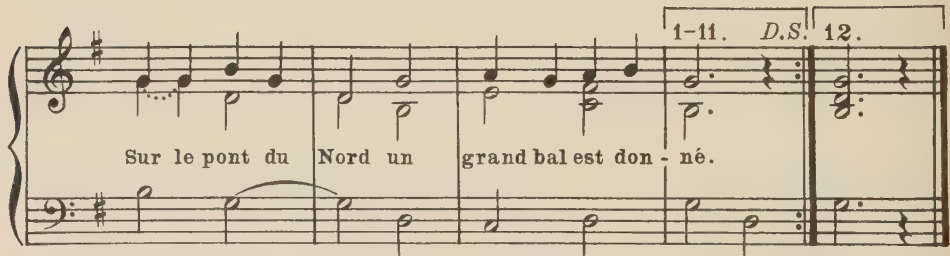
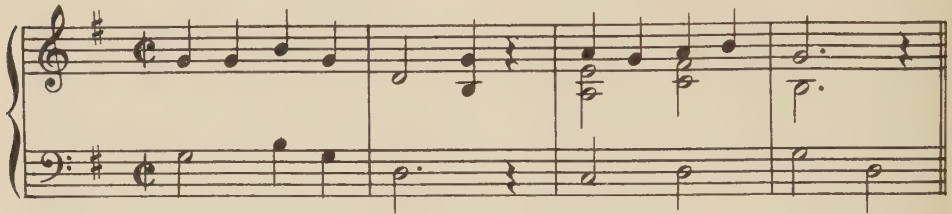
Second system of musical notation. The treble clef has a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "fil-lette aux chan-sons.» Tra la la, tra la la, Tout". The word "marcato" is written above the right hand in the third measure.

Third system of musical notation. The treble clef has a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "le mon-de m'ap - pel - le, Tra la la, tra la la, «La".

Fourth system of musical notation. The treble clef has a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "fil - lette aux chan - sons.»". The word "D.C." is written above the right hand in the fourth measure. The left hand has a circled "8" in the fourth measure.

Sur le Pont du Nord

«Le Pont du Nord est,dans l'esprit des chanteurs populaires,presque aussi célèbre que le fameux Pont d'Avignon.» Champfleury.



2. Adèl' demande à sa mèr' d'y aller.
3. «Non,non,ma fill',tu n'iras pas danser.»
4. Monte à sa chambre et se met à pleurer.
5. Son frère arriv' sur un bateau doré.
6. «Ma sœur,ma sœur,qu'as-tu donc à pleurer?»
7. «Maman n'vent pas que j'aïlle au bal danser.»
8. «Mets ta rob' blanche et ta ceintur'broché',»
9. «Et nous irons tous deux au bal danser.»
10. La premièr'danse Adèle a bien dansé.
11. La troisièm' dans; le pont a défoncé.
12. Voilà le sort des enfants obstinés.

Le petit Mari

leggiere

sempre staccato

1. Mon père' m'a

trou-vé un ma-ri. Hé-las, quel homm' Quel pe-tit hom-me! Mon père' m'a

trou-vé un ma-ri. Hé-las, quel homm'! Qu'il est pe-

tit

Le chat l'a

Fine. *D.S.*

2 Le chat l'a pris pour un' souris!
Hélas, quel homm'!
Quel petit homme!
Le chat l'a pris pour un' souris!
Hélas, quel homm'!
Qu'il est petit!

3 Oh chat! Oh chat! C'est mon mari etc.

Si j'avais un sou

Chanson de la Touraine

f *Giocoso* *mf*

Ah, si j'a - vais un

sou tout rond, Ah, si j'a - vais un sou tout rond, J'a - ché - te -

rais un blanc mou - ton. La ver - di, la ver - don, Et iou - pe,

dim. sau - tez donc, la ver - don. *f* *D.S.*

The musical score is written for piano and voice. It consists of four systems of music. The first system begins with a piano introduction marked 'f' and 'Giocoso' in 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The second system continues the melody and accompaniment, with the lyrics 'sou tout rond, Ah, si j'a - vais un sou tout rond, J'a - ché - te -'. The third system features a piano introduction marked 'f' and continues with the lyrics 'rais un blanc mou - ton. La ver - di, la ver - don, Et iou - pe,'. The fourth system begins with a piano introduction marked 'dim.' and continues with the lyrics 'sau - tez donc, la ver - don.' followed by a piano introduction marked 'f' and 'D.S.'.

2. Je le tondrais à la saison, (bis)
Je le séch'rais sur un buisson.
La verdi etc.
3. Par ici pass'nt trois grands fripons,
Ils m'ont emporté ma toison.
4. Je cours après jusqu'à Lyon:
« Messieurs, rendez-moi ma toison. »
5. « C'est pour me faire un cotillon
À mon mari un caleçon. »

Mon ami Pierre

Chanson normande.

Allegretto.

En re-ve - nant des noc's, J'é-tais bien

fa - ti - gué, Au bord d'u-ne fon - tain' Je me suis re - po -

rit.
Refrain. *a tempo*

sé? Tra-la - la. O j'at-tends, j'at-tends, j'at-tends, Ce - lui que j'ai - me,

dim. *poco rit.* *D.C.*

Que mon cœur ai-me. O j'at-tends, j'at-tends, j'at-tends, Ce-lui que j'ai-mé de-puis si long-temps

2. Sur la plus haute branch', un rossignol chantait.
Chante rossignol, chant, toi qui as le cœur gai.
Refrain

3. Le mien n'est pas de mêm', il est bien ennuyé,
C'est pour mon ami Pierr', car il s'en est allé.

4. C'est pour mon ami Pierr', car il s'en est allé,
Pour un bouton de ros', qu'un autre m'a donné.

5. Je voudrais que la rose fût encore au rosier,
Et que le rosier mêm' fût dans la mer planté.

La Légende de Saint Nicolas

Disque Pathé N° W. 831.

Andantino.

First system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Andantino.* The vocal line begins with a whole rest. The piano accompaniment in the treble clef starts with a half note chord (F#4, A4) marked *mf*, followed by a half note chord (B4, D5) and then a half note chord (F#4, A4). The piano accompaniment in the bass clef starts with a half note chord (F#2, A2), followed by a half note chord (B2, D3) and then a half note chord (F#2, A2). The piano accompaniment in the bass clef is marked *pp molto legato*.

Refrain. %

Second system of the musical score, starting with the refrain. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a quarter rest, followed by a quarter note (F#4), a quarter note (A4), and a quarter note (B4). The piano accompaniment in the treble clef starts with a half note chord (F#4, A4), followed by a half note chord (B4, D5) and then a half note chord (F#4, A4). The piano accompaniment in the bass clef starts with a half note chord (F#2, A2), followed by a half note chord (B2, D3) and then a half note chord (F#2, A2). The piano accompaniment in the bass clef is marked *pp molto legato*.

Il é - tait trois pe - tits en - fants, qui s'en al - laient gla - ner aux

champs.

Third system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a half note (F#4), followed by a half note (A4) and then a half note (B4). The piano accompaniment in the treble clef starts with a half note chord (F#4, A4), followed by a half note chord (B4, D5) and then a half note chord (F#4, A4). The piano accompaniment in the bass clef starts with a half note chord (F#2, A2), followed by a half note chord (B2, D3) and then a half note chord (F#2, A2). The piano accompaniment in the bass clef is marked *dim.*

La Légende de Saint Nicolas

1er Couplet.

Musical score for the first couplet. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 7/8. The voice part consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The piano accompaniment consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The piano part begins with a *p* (piano) dynamic marking. The lyrics are: "Puis le ciel bleu s'est as - som - bri, som - bri."

Puis le ciel bleu s'est as - som - bri, som - bri.

Musical score for the second couplet. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 7/8. The voice part consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The piano accompaniment consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The piano part begins with a *pp* (pianissimo) dynamic marking. The lyrics are: "Sou - dain un grand é - clair a lui —"

Sou - dain un grand é - clair a lui —

Musical score for the third couplet. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 7/8. The voice part consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The piano accompaniment consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The piano part begins with a *pp* (pianissimo) dynamic marking. The lyrics are: "Sur la grand' rou - te tout trem -"

Sur la grand' rou - te tout trem -

La Légende de Saint Nicolas

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system includes the vocal line with lyrics and the piano accompaniment. The vocal line starts with a melodic phrase, followed by a rest, then continues with the lyrics. The piano accompaniment provides a harmonic foundation. The second system continues the vocal line with a long note, followed by a rest, and then continues with the lyrics. The piano accompaniment includes dynamic markings and tempo changes.

rit. Couplets 1-6

blants — Les voy - ez - vous, tou - jours cou - rants ? Il é - tait

cella voce *a tempo*

7. dis — .

p *rit.* *e dim.* *PPP*

8

2. Enfin les p'tits sont arrivés
Chez un boucher. Ils ont frappé.
«Entrez, entrez petits enfants,
Y a de la place assurément.»
Refrain

3. Ils n'étaient pas sitôt entrés
Que le boucher les a tués,
Les a coupés en p'tits morceaux,
Mis au saloir comme pourceaux.
Refrain

4. Saint Nicolas au bout d'sept ans,
Saint Nicolas vint dans ce champ.
Il s'en alla chez le boucher:
«Boucher, voudrais-tu me loger?»
Refrain

* = qui est depuis sept ans...

5. «Du p'tit salé je veux avoir,
Qu'il y a sept ans qu'est dans l'saloir.*»
Quand le boucher entendit ça,
Hors de la porte il se sauva.
Refrain

6. «Petits enfants qui dormez là,
Je suis le grand Saint Nicolas;»
Et le saint étendit trois doigts;
Les p'tits se relèvent tous les trois.
Refrain

7. Le premier dit: «J'ai bien dormi!»
«Et moi!» dit le second aussi.
Et le troisième répondit:
«Je croyais être au paradis!»
Refrain

Pernette et Pierre

Chanson du Dauphiné

Andantino

p teneramente

La Per - net-te se

cresc.

dim e poco rall.

lè - ve, tra, la, la, la, la, Tra, la, la, la, lon de-ri-

a tempo

ra —, La Per - net-te se lè - ve Deux heur's a-vant le

ten. p

jour, Deux heur's a - vant le jour — Deux

Pernette et Pierre

a tempo 1 - 7. *D.S.*

heurs a - vant le jour. Sa

18.

deux rit. pp

2. Sa mèr' vient lui demander
Tra la la la la la,
Tra la la la, lon derira
Sa mèr' vient lui demander:
«Pernette, qu'avez-vous?» (*ter*)
3. «Ne pleure pas Pernette,
Nous te marierons.»
4. «Te donnerons un prince
Ou le fils d'un baron.»
5. «Je veux mon ami Pierre,
Qui est dans la prison.»
6. «Tu n'auras pas ton Pierre,
Nous le pendoulerons.»
7. «Si vous pendoulez Pierre,
Pendoulez-moi aussi.»
8. «Les pèlerins qui passent
Pri'ront Dieu pour nous deux.»

La Belle de Parthenay

Chanson de la Touraine

Allegretto

1. À Par-the-
2. Quant à sa

nay, il y a - vait U-netant bel - le fil - le, Ell'tait jo-
mèr ell' le sait bien, El-le ne fait qu'en ri - re, Ell' se rap-

Refrain

li', ell' l'sa-vait bien, Mais elle ai - mait qu'on l'lui dis'voy-ez-vous?)
pell' ce qu'ell' fai - sait, Dans le temps qu'elle é - tait fill'voy-ez-vous?) J'ai-me lon

D.C.

la, lon lan-de-ri - ret - te, J'ai-me lon la, lon lan-de-ri - ra.

Ronde des Filles de Quimperlé

Chanson de la Bretagne

Moderato

mf %

1. Mon pèr' m'a don - né

à choi-sir, Mon pèr' m'a don - né à choi - sir D'un

Refrain

vieux ou d'un jeu - ne ma - ri. Tra la la la la, la la la la la, Tra

D.S. *Fine.*

la la la la pour ri - re. 2. De -

2. Devinez donc lequel j'ai pris.
Le jeune laissé, le vieux j'ai pris.
Tra la, etc.

3. Je voudrais qu'il vienne un édit
D'écorcher tous les vieux maris.
Tra la, etc.

4. J'écourcherais le mien aussi,
J'irais vendr' sa peau à Paris.
Tra la, etc.

5. Pour retourner dans mon pays,
Où je prendrais jeune et joli.
Tra la, etc.

CANTIQUES DE NOEL

Il est né, le divin Enfant

Refrain

Il est né, le di - vin En - fant!

Jou - ez haut - bois, ré - son - nez, mu - set - tes!

Il est né, le di - vin En - fant.

Chan - tons tous son a - vè - ne - ment!

Fine.

Dans ce cantique on prononce "divin" comme "divine."

Il est né, le divin Enfant

1. De - puis plus de qua - tre - mille - ans, Nous le

pro-met-taient les pro - phè - tes, De - puis plus de qua-

tre mille - ans, Nous at - ten - dions cet heu - reux temps.

D.C.

2. Ah! Qu'il est beau! Qu'il est charmant!
 Ah! Que ses grâces sont parfaites!
 Ah! Qu'il est beau! Qu'il est charmant!
 Qu'il est doux, ce divin enfant!

Refrain

3. Une étable est son logement,
 Un peu de paille est sa couchette.
 Une étable est son logement,
 Pour un Dieu quel abaissement!

Refrain

4. Oh Jésus! Oh roi tout puissant,
 Si petit enfant que vous êtes,
 Oh Jésus! Oh roi tout puissant,
 Réglez sur vous entièrement.

Refrain

Minuit, Chrétien

Paroles :
MARY CAPPEAU.

Air: ADOLPHE ADAM.
Arrangé par Rodney Bennett.

Chanté à minuit dans les églises, la veille de Noël.

Andante maestoso

f Mi - nuit —, chré - tien —, c'est l'heu - re so - len -

Basso sempre col 8^{va}

nel - le, Où l'hom - me Dieu des - cen-dit jus - qu'à

dim.

nous —, Pour ef - fa - cer — la tache o - ri - gi -

Minuit, Chrétien

nel - le, Et de son Père ar-rê-ter le cour-roux. Le

p

dim.

loco

monde en-tier tres - sail - le d'es-pé-ran - ce A cet - te nuit, qui

p

lui donne un Sau-veur. Peu - ple à ge-noux, at -

f

f

Basso sempre col 8^{va}

Minuit, Chrétien

First system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, then a quarter note G4, and a quarter note F#4. The piano accompaniment (grand staff) features a left hand with a half note G3 and a right hand with a half note G4. The lyrics are: tends — ta dé - li - vran - ce. No -

Second system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, then a quarter note G4, and a quarter note F#4. The piano accompaniment (grand staff) features a left hand with a half note G3 and a right hand with a half note G4. The lyrics are: ël —, No - ël —, voi -

Third system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, then a quarter note G4, and a quarter note F#4. The piano accompaniment (grand staff) features a left hand with a half note G3 and a right hand with a half note G4. The lyrics are: ci le Ré - demp - teur; No -

Minuit, Chrétien

The musical score is for a piece titled 'Minuit, Chrétien'. It features a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a rest followed by a half note, then a quarter note marked *ff* (fortissimo), and continues with a series of eighth and sixteenth notes. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Dynamics include *f* (forte) and *ff*. The piece concludes with a double bar line and the marking *D.C.* (Da Capo).

ël, No - ël, voi - ci le Ré - demp - teur!

2. De notre foi que la lumière ardente
Nous guide tous au berceau de l'enfant,
Comme autrefois une étoile brillante
Y conduisit les chefs de l'Orient.
Le Roi des Rois naît dans une humble crèche!
Puissants du jour, fiers de votre grandeur,
A votre orgueil c'est de là qu'un Dieu prêche,
Courbez vos fronts devant le Rédempteur. *(bis.)*
3. Le Rédempteur a brisé toute entrave,
La terre est libre et le ciel est ouvert,
Il voit un frère où n'était qu'un esclave,
L'amour unit ceux qu'enchaînait le fer.
Qui lui dira notre reconnaissance?
C'est pour nous tous qu'il naît, qu'il souffre et meurt.
Peuple debout! Chante ta délivrance!
Noël, Noël, chantons le Rédempteur! *(bis)*

CHANSONS DES METIERS

Les Scieurs de long

Chanson du Limousin

p Tranquillo mp *p*

N'ya rien d'aus - si ai - ma - ble, Lan

mf

faï, lan cru, lan faï, la - ri - ra, N'ya rien d'aus - si ai -

cresc. *dim. 3*

ma - ble, Qu'un beau sci - eur de long, Qu'un beau sci - eur de

poco rit. *p* *mf a tempo* *D.C.*

long, Lan faï, lan cru, lan faï, la - ri - ra, Qu'un beau sci - eur de long.

2. Ils vous scient des planches,
Lan faï, lan cru, lan faï, la - ri - ra,
Ils vous scient des planches,
Tout le long d'un beau jour, (bis)
Lan faï, lan cru, lan faï, la - ri - ra,
Tout le long d'un beau jour.

3. Le maître vient les voire, (etc.)
« Courage, compagnons, » (etc.)

4. « Nous aurons de l'ouvrage, (etc.)
Pour toute la saison, » (etc.)

La Chanson du Rémouleur

Chanson de l'Anjou.

8va
giocoso
poco meno
p
sff largamente
D.C.

Je suis un fort bon ré-mou-leur,
Je suis un fort bon ré-mou-leur. Mais pour ma fil - le j'ai grand' peur,
Mais pour ma fil - le j'ai grand' peur, Et dans les î - les j'ai grand' peur,
Qu'on ne me la vol', touc, touc, touc, Car elle est bien gen - til - le.

2. Si je la donne au cordonnier, (*bis*)
Il me la f'ra marcher nu-pieds. (*bis*)
Dans sa boutique j'ai grand' peur etc.
3. Si je l'embarque sur la mer, (*bis*)
Ce s'ra pour jamais la revoir. (*bis*)
Et dans les îles j'ai grand' peur etc.

Chanson de Troubadour

Attribuée à Richard Cœur-de-Lion

Moderato tranquillo.

mp

poco più

Et

§ Refrain.

poco meno

zig et zig et zig et zac, Et frie et frie et frac. Quand les boeufs vont deux à

rit. e dim.

deux, Le la - bou-rage en va mieux. Quand les boeufs vont deux à deux, Le la -

Fine.

bou-rage en va mieux.

Chanson de troubadour

poco meno

É - ten - du sur la bruy - è - re, Seul et triste et so - li -

molto rit. e dim.

a tempo

tai - re, Le ber - ger est mal - heu - reux. Mais quand

mf

son a - mi Syl - van - dre près de lui vi - ent s'é -

dim.

rit.

Tempo I? D.S.

ten - dre, Aus - si - tôt il est joy - eux. Et

Le Marinier de Nantes

Chanson de la Bretagne

Poco andante

First system of musical notation. Treble and bass staves in 6/8 time. The treble staff has a key signature of one flat (B-flat) and a common time signature of 6/8. The bass staff has a key signature of one flat and a common time signature of 6/8. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: À Nant's, à Nant's sont ar - ri -

Second system of musical notation. Treble and bass staves in 6/8 time. The treble staff has a key signature of one flat and a common time signature of 6/8. The bass staff has a key signature of one flat and a common time signature of 6/8. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: vés, Sau - te blonde et lè - ve le pied, Trois beaux na -

Third system of musical notation. Treble and bass staves in 6/8 time. The treble staff has a key signature of one flat and a common time signature of 6/8. The bass staff has a key signature of one flat and a common time signature of 6/8. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: vir's char-gés de blé. Sau - te, blon - de, ma jo - li'

Fourth system of musical notation. Treble and bass staves in 6/8 time. The treble staff has a key signature of one flat and a common time signature of 6/8. The bass staff has a key signature of one flat and a common time signature of 6/8. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: blon-de, Sau - te blonde et lè-ve le pied. *Fine.* 2. Trois dam's s'en

2. Trois dam's s'en vont les marchander,
Saute blonde et lève le pied,
«Beau marinier, combien ton blé?»,
Saute blonde *etc.*
3. «Je le vends six francs le demay.»
«Il n'est pas cher, s'il est bon blé.»
4. Mais quand la dame y est entré',
Le marinier pousse à nager. *

* Met à la voile.

Dans le Blé noir

noir É - tait la mère Y -

von - ne. "Qui court dans le che -

min. ? Un jeune et grand ma -

rin."

*P.S.
Fine.*

Dans le Blé noir.

2. Un étui de fer blanc lui pend à la ceinture,
Mais il a barbe noire et brune est sa figure !
« Mon fils était pâlot, blondin et tout petit. »
3. Le temps, le vent d'hiver, les larmes et la veille
Avaient rougi les yeux, les vieux yeux de la vieille :
« Ah ! monsieur le marin, arrêtez-vous un brin. »
4. A décroché son sac, l'amarre à la barrière,
S'asseyait sur le fossé, les pieds dans la poussière,
N'osant dire deux mots, tant son cœur était gros.
5. N'osant dire deux mots, n'osant crier : « Ma mère ! »
Pourquoi se taisait-il ? Dam ! Je ne le sais guère.
C'était, apparemment, rapport au sentiment.
6. « Monsieur le matelot, j'ai dessus la mer grande
Un fils dont, chaque jour, nouvelles je demande,
Un brave enfant breton, que l'on appelle Yvon.
7. Voici quatre ans passés qu'il s'est enroulé mousse :
« Ma mère, » me dit-il, de sa voix la plus douce,
« C'est pour mieux vous servir, qu'à bord je veux partir. »
8. Il me donne un baiser, passe cette barrière ;
À bord de la Couronne il file vent arrière,
Avec son vieux parrain, Barbejean, mon cousin.
9. Depuis quatre ans passés le cher enfant m'envoie
Tout ce qu'il gagne en mer ; ses lettres font ma joie.
« Mais il ne revient pas de là-bas, tout là-bas. »
10. « J'étais blondin, pâlot et j'avais la voix douce
Voici quatre ans passés je m'suis embarqué mousse.
Madame, voyez-vous, ma mèr' m'attend chez nous.
11. Près du champ de blé noir, sans me faire connaître,
Moi je veux m'arrêter, elle y sera peut-être ! »
Il n'avait pas fini, qu'elle jette un grand cri.
12. Frères et sœurs d'Yvon sortent de la chaumière ;
Elle embrasse son fils, puis on fait la prière,
La prière en breton, pour le retour d'Yvon.

Meunier, tu dors

Solenne *allegretto* *f* *solenne*

Meu -

mp *allegretto* *lento*

nier, tu dors! Ton mou-lin, ton mou-lin va trop fort. Meu -

mp *allegretto*

nier, tu dors! Ton mou-lin, ton mou-lin va trop fort.

cresc. ed accel.

Ton mou-lin, ton mou-lin va trop vi-te. Ton mou-lin, ton mou-lin va trop fort.

a tempo *f* *rit.*

Ton mou-lin, ton mou-lin va trop vi-te. Ton mou-lin, ton mou-lin va trop fort.

Dans cette chanson on peut marquer le rythme en imitant avec les deux mains le mouvement de la roue du moulin.

Le Marchand de fromage

Andantino

The piano introduction is in 2/4 time, marked *Andantino*. It features a treble staff with a whole rest and a bass staff with a melodic line of eighth notes and chords. A *simile* marking is present in the second measure of the bass staff.

mf

The first system of the vocal melody and piano accompaniment. The vocal line begins with a repeat sign and a *mf* dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

O mes-dam's, voi - là du bon fro-ma ge,

ten.

The second system of the vocal melody and piano accompaniment. The vocal line continues with a *ten.* marking. The piano accompaniment includes a *pp* marking in the left hand and a *rit.* marking in the right hand.

voi - là du bon fro - mage au lait.

Le Marchand de fromage

p *cresc.*

Il est du pa-ys de ce-lui qui l'a fait. Ce-lui qui l'a fait — est de

D.S. ad lib.

son vil - la - ge. O mes-dam's voi-là du

< ten > rit. e dim. *Fine.*

bon fro - ma - ge.

p molto rit. *ppp*

J'ai un pied qui remue

Chanson de fileuse normande du pays de Caux

Andantino

mf

1. «Ce beau bou-quet que vous a - vez, Ah, di - tes - moi,

mp

qui vous l'a don - né?», «Mon - sieur,

cresc.

c'est mon a - mi Jean. Quand je le vois, j'ai le

p

cœur bien ai - se. Mon - sieur, c'est mon a - mi Jean.

J'ai un pied qui remue

resc. *dim.*

Quand je le vois, j'ai le cœur con - tent.»

mf Refrain

J'ai un pied qui r'mue et l'au -

tre qui ne va guè - re. J'ai un pied qui

r'mue et l'au - tre qui ne va plus.

2. Ce beau fichu que vous avez,
3. Cett' bell' croix d'or que vous avez, } *etc. ad lib.*
4. Ce beau chapeau que vous avez,

Le Docteur Isambart

Basé sur Der Doktor Eisenbart

The musical score is written for voice and piano. It consists of three systems of staves. The first system shows the vocal melody and piano accompaniment. The piano part begins with a *fff* dynamic. The second system includes French lyrics under the vocal line. The piano accompaniment features a *mf* dynamic followed by a *ff* section. The third system continues the vocal melody and piano accompaniment.

System 1:

Vocal: (Silence)

Piano: *fff*

System 2:

Vocal: suis le doe - teur I - sam - bart, bart,
vous trou - vez mes re - mèd's bons, bons,

Piano: *mf* *ff*

System 3:

Vocal: bart, bons, bart, bart, bart, bart, bart, bart,
bons, bons, bons, bons, bons, bons, bons,

Piano: (Continuation of accompaniment)

Le Docteur Isambart

bart! Je con - nais bien plus d'un
bons! Mon en - seigne est à Cha - ren -

mf

Volo

art, nart, nart, nart, nart, nart, nart, nart,
ton, ton, ton, ton, ton, ton, ton, ton,

Volo

nart! Par mon baume et mes on - guents,
ton! Si vous vou - lez ve - nir m'y voir,

mp

Le Docteur Isambart

Zim - ba - la, Zim - ba - la, Zim - ba - la boum! Je gué -
 Zim - ba - la, Zim - ba - la, Zim - ba - la boum! J' y

ff *m.g.* *m.d.* *vcl*

ris plus d'un tem - pé - ra - ment.
 suis du ma - tin jus - qu'au soir.

ff *m.g.*

Ha! Ha! Ha! Ha! Je gué - Ha!
 Ha! Ha! Ha! Ha! J' y Ha!

ff *m.g.* *1.* *D.S.* *2.*

CHANSONS DE ROUTE

J'ai perdu le do

Marcato.

First system of musical notation. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is marked *f* (forte). It consists of a treble and bass staff with piano accompaniment. The melody in the treble staff starts with a quarter note G#4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff has a half note G#3 and a half note F#3.

Second system of musical notation. The music is marked *mf* (mezzo-forte). The lyrics "1. J'ai * per - du le do de ma" are written below the treble staff. The melody continues with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The bass staff continues with a half note E3 and a half note D3.

Third system of musical notation. The lyrics "cla - ri - net - te, J'ai * per - du le" are written below the treble staff. The melody continues with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note B5. The bass staff continues with a half note C3 and a half note B2.

Fourth system of musical notation. The lyrics "do de ma cla - ri - net - te." are written below the treble staff. The melody continues with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note B5. The bass staff continues with a half note C3 and a half note B2.

J'ai perdu le do

mp *ff*

O si pa - pa il sa - vait ça! Tra la la.

mp *f* *mf*

O si pa - pa il sa - vait ça! Tra la la. Au

f *mf*

pas, ca-ma-rad's, au pas, ca-ma-rad's, Au pas, au pas, au pas, ca-ma-rad's, Au

f *Fine.*

pas, ca-ma-rad's, au pas, ca-ma-rad's, Au pas, au pas, au pas.

J'ai perdu le do



3. J'ai perdu le do, le ré, le mi.

Dans chacun des couplets suivants, on ajoute une note de la gamme, en étendant les passages marqués ◆

Ils étaient quatre

Pesante e pomposo
ff

1. Ils é-tai-ent qua-tre, qui vou-lai-ent se bat-tre
2. Qu'ils

p

Con - tre trois, Qui ne le vou - laient pas,

mf

Et le qua - tri - èm', Il di - sait comm' ça: «Ça n'me r'gar-de pas,»

mf *rit.* *D.S. ad lib.*

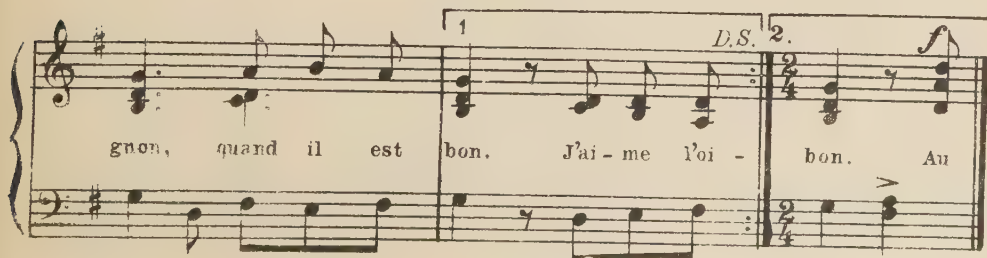
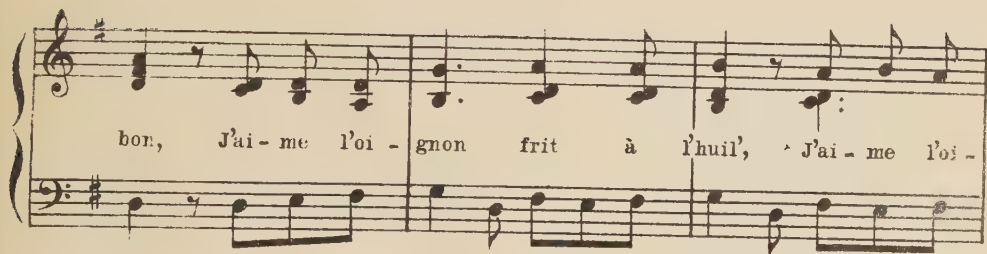
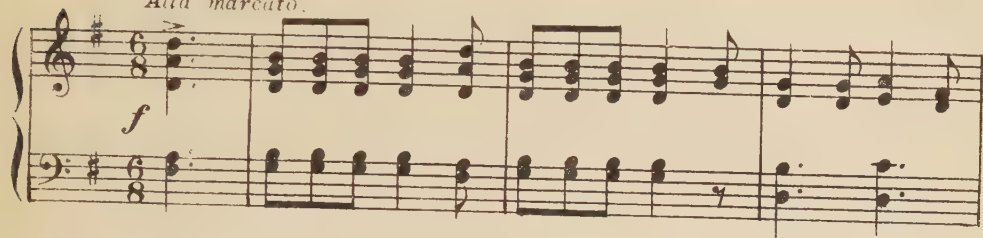
Mais ça n'em - pêch' pas ———

ff *multo rit.* "Fine.

L'Oignon frit à l'huile

A la bataille de Marengo, le 14 juin, 1800, les soldats de Napoléon chantèrent cette chanson en s'avançant à l'assaut.

Alla marcato.



L'Oignon frit à l'huile

pas ca - ma - rad's, au pas ca - ma - rad's, au

pas, au pas, au pas, ca - ma - rad's, Au

pas ca - ma - rad's, au pas ca - ma - rad's, au

1. pas, au pas, au pas. au 2. pas, au pas, au pas.

Au Jardin de ma Blonde

Chanté par les troupes de Louis XIII, par les soldats de Villars à la prise de Quesnoy (1712),
et à l'entrée du corps expéditionnaire dans Tananarive, Madagascar (1895).

Con brio.



Au Jardin de ma Blonde

f

Tous les oi-seaux du mon - de Vont y fai-re leurs nids.

Refrain

Au - près de ma blon - de, Qu'il fait bon, fait bon, fait bon!

Au - près de ma blond' J'y pass'-rais tout' ma'

Fine. *D.S.*

vi'

2. Le merl, la tourterelle, } *bis.*
 La grive au chant joli, }
 Et la blanche colombe
 Qui roucoule jour et nuit.
 Refrain

3. Les oiseaux sur la branche } *bis.*
 Racontent leur bonheur, }
 Nous leur chantons ensemble
 Un air qui vaut le leur.

Refrain

CHANSONS DE SOLDATS

Le Réveil

Allegro

f

Sol - dat lè - ve - toi, Sol -

dat lè - ve - toi, Sol - dat lè - ve - toi bien vi - te, Sol -

Fine.

dat lè - ve - toi, Sol - dat lè - ve - toi, Sol - dat lè - ve - toi bien - tôt.

Si tu n'veux pas tel'-ver, Fais - toi por - ter ma - lad', Si

D.S.

tu n'es pas r'con-nu, T'au - ras huit jours de clou.* Sol -

* clou = prison (argot militaire.)

Extinction des feux

Allegretto

f

Quand cha-cun ren-tre chez

soi Sol - dat bien vi - te, bien vi - te cou - che - toi.

Il faut é - tein-dre les feux, et, pour fi -

nir ta jour - né? Il faut t'en - dor-mir.

L'Appel des Officiers

Commodo

Lieu - te - nant, ca - pi - tain', com - mandant

rit. a tempo

L'col' - nel vous at - tend, L'col' - nel vous at - tend.

D.S. Fine.

V'là le général qui passe

sempre staccato

V'là l'gé - né - ral qui pas - se!

Fine.

D.S.

Tout hos - su, tout ban - cal, Sa cu - lotte est dé - cou - su.

Marche des Zouaves

Alla marcia

As - tu vu la cas - quet - te, la cas-quet - te,

As - tu vu la cas - quett' du pèr' Bu-geaud!

Si tu ne l'as pas vu' tu la ver-ras, La cas-quet - te, la cas-quet - te,

Si tu ne l'as pas vu' tu la ver-ras, La cas-quett' du pèr' Bu-geaud.*

* Pendant la conquête de l'Algérie, le général (plus tard maréchal) Bugeaud, réveillé par une attaque de nuit sortit de sa tente et mena la défense coiffé de son bonnet de coton.

LA REVOLUTION

O Richard! O mon Roi!

Chanson anti-révolutionnaire (adaptée.)
Paroles de Sedaine.

Chanson de Blondel dans l'opéra de Grétry:
Richard Cœur de Lion; arrangée par Rodney Bennett.

Chantée par des Royalistes dans un banquet en foulant sous les pieds le drapeau tricolore.

f *Maestoso*

O Rich - ard! O mon roi! L'u - ni -

The first system of the musical score is written for piano. It features a treble and bass staff. The treble staff begins with a treble clef, a common time signature (C), and a forte dynamic marking (f). The tempo/style marking 'Maestoso' is written above the staff. The melody is composed of quarter and eighth notes. The bass staff begins with a bass clef and a common time signature (C). The accompaniment consists of chords and single notes. The lyrics 'O Rich - ard! O mon roi! L'u - ni -' are written below the staff, aligned with the notes.

vers t'a - ban - don - ne. Sur la ter - re, il n'est donc que

The second system of the musical score continues the melody and accompaniment. It begins with a repeat sign (double bar line with dots) in the treble staff. The lyrics 'vers t'a - ban - don - ne. Sur la ter - re, il n'est donc que' are written below the staff.

moi, Qui m'in - té - res - se à ta per - son - ne? *Fine.*

The third system of the musical score concludes the piece. It features a treble and bass staff. The melody in the treble staff ends with a quarter note. The lyrics 'moi, Qui m'in - té - res - se à ta per - son - ne?' are written below the staff. The system ends with a double bar line and the word 'Fine.' written above the staff.

O Richard! O mon Roi!

tranquillo

Moi seul dans l'u - ni - vers, Voud - rais bri - ser tes

cresc. *dim.*

fers —, Et tout le mon - de t'a - ban - don -

ff *D.S.*

ne. O Rich - ard! O mon roi! L'u - ni -

La Carmagnole (1792)

Auteur inconnu.

Allegretto

First system of musical notation. Treble and bass staves in G major (one sharp) and 6/8 time. The treble staff begins with a melody marked *mf*. The bass staff provides a rhythmic accompaniment. The system concludes with the word "Ma -" in the treble staff.

Second system of musical notation. The treble staff contains the vocal melody with lyrics: "dam' Vé - to * a - vait pro-mis, Ma - dam' Vé - to a - vait pro -". The melody is marked *f* for the first half and *p* for the second half. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff contains the vocal melody with lyrics: "mis De faire é - gor - ger tout Pa - ris, de faire é - gor -". The melody is marked *f* for the first half and *p* for the second half. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff contains the vocal melody with lyrics: "ger tout Pa - ris. Mais le coup a man-qué, Grâce". The melody is marked *mf*. The bass staff continues the accompaniment.

* Monsieur et Madame Vêto, noms des Révolutionnaires pour Louis XVI et Marie-Antoinette; la Constitution de 1791 accordait au roi un « veto suspensif. »

La Carmagnole (1792)

poco rit. Refrain.

à nos ca - non - niers. Dan - sons la Car - ma -

gno - le! Vi - ve le son! Vi - ve le son! Dan -

sons la Car - ma - gno - le! Vi - ve le son du ca - non!

2. Monsieur Vêto avait promis (*bis*)
 D'être fidèle à sa patrie, (*bis*)
 Mais il y a manqué,
 Ne faisons plus quartier!
 Refrain.

3. Amis restons toujours unis! (*bis*)
 Ne craignons pas nos ennemis! (*bis*)
 S'ils viennent nous attaquer,
 Nous les ferons sauter!
 Refrain.

Le Marquis de Carabas

Air: Le roi Dagobert.

Paroles de Béranger, 1816.

Satire contre l'aristocratie de la Restauration

Musical score for the song "Voyez ce vieux marquis Nous". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Allegretto". The lyrics are "Voyez ce vieux marquis Nous". The music features a melody in the voice part and a piano accompaniment. The piano part includes chords and single notes. The lyrics are written below the voice staff.

tra - ter en peu - ple con - quis! Son cour-sier dé - char-

né De loin chez nous l'a ra - me - né. Vers son

Le Marquis de Carabas

poco meno

vieux cas - tel, Ce no - ble mor - tel Marche en

lunga f Refrain *Tempo I?*

bran - dis-sant Un sa - bre in - no-cent. Cha - peau bas! Cha-peau

lento

bas! Gloire au mar - quis de Ca - ra - bas!

"Prêtres que nous vengeons,
 Levez la dîme et partageons!
 Et toi, peuple animal,
 Porte encore le bât féodal!
 Que de mes aïeux
 Les droits glorieux
 Passent tout entiers
 À mes héritiers!"

Refrain



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Ellen L. Saebel.



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